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also his crayon portraits are highly spoken of. One of the latter was published in *L'Art* as a specimen of American art at the last Paris Exposition.

WILLIAM M. WOOLLETT, architect, of Albany, N. Y., is recorded among the dead in the *American Architect* of Nov. 6th, which speaks of him as a man of more than ordinary capacity and distinction. To the public at large he became known by his book entitled *Old Homes Made New*.

MISCELLANEOUS.

WASHINGTON ALLSTON'S BIRTHDAY. — The one hundred and first birthday of Washington Allston was fitly celebrated by the New England Women's Club on Friday, Nov. 5th. The walls were hung with his pictures, including the *Ursulina*, portraits of Coleridge, of Mr. Frank Channing, and of himself while at college, beautiful studies of female heads, and several unfinished paintings. Besides these were some of his early drawings and several engravings from his works. Nothing attracted more attention than an unfinished female head modelled in clay. This has been so carefully guarded by its possessor that it has not crumbled. Few have ever seen this work, which has all the delicacy and beauty of his paintings. The hours of the afternoon were filled by the reading of poems written for the occasion, by the reminiscences of his old friends, and some extracts from his own letters and those of his friend Coleridge. It is hoped that these reminiscences will be made more complete and put into permanent form for the public. The celebration was

especially timely, for the current of art life has been setting away from Allston's ideal and poetic direction, and it is good to recall his works to the attention of those who know him only by name. It is especially timely also as preceding the great exhibition of his pictures promised by the Art Museum, which will be the first opportunity that the public have had of judging fairly of his genius since 1839. It was a memorable occasion, and showed the deep hold that this true artist had on the hearts of all who knew him. — E. D. C.

GIFFORD MEMORIAL MEETING. — A meeting in honor of the memory of the late Sanford R. Gifford, N. A., presided over by Mr. D. Huntington, President of the Academy, was held at the Century Club, New York, on the evening of Nov. 19th. Prof. John F. Weir read a eulogy upon the deceased, in which he dwelt not only upon his qualities as an artist, but paid a warm tribute also to the man and friend. Mr. Weir was followed by Mr. Whitredge and Mr. McEntee, both of whom spoke feelingly of their departed associate. Mr. R. H. Stoddard read a sonnet, and some verses by Mr. E. C. Stedman were read by Mr. S. S. Conant. The proceedings concluded with remarks by Messrs. Parke Godwin and Vincent Colyer. A vote was also passed that the proceedings be published in pamphlet form, accompanied by a reproduction of a painting of *Venice* by the deceased.

ARTISTS' FREE BED. — The Art Department of the Homœopathic Hospital Fair which closed at Brooklyn, N. Y., on Nov. 19th, realized \$1,800 towards a free bed for artists.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

SIPYLOS. — It is reported that Mr. Humann, the discoverer of the sculptures at Pergamon, has found the ruins of Sipylos, in Lydia, with the tomb of Tantalos, and the rocks anciently known as the "Throne of Pelops."

METAPONTUM. — At Torremare, the ancient Metapontum, the remains of a very large Doric temple, apparently of the sixth century B. C., have partly been laid bare, which adds a third to the temple ruins already known there. The lower parts of all the columns, as far as unearthed, are still in position. The excavations have also brought to light many fragments of terra-cotta, some of them painted, terra-cotta figures, fragments of bronze, coins, etc. According to a very ancient inscription, the temple seems to have been dedicated to Apollo.

HUNGARY. — The ruins of a Roman amphitheatre have been discovered on the Schneckenberg, near Pesth, and another structure of the same kind, larger than that at Pompeii, is now being excavated near Altofen, one of the suburbs of Buda-Pesth, among the ruins of the ancient city of Aquincum, or Acincum, which, according to Mr. de Nemeth, an Hungarian archæologist, must have had a population of 100,000 souls.

ISLE OF WIGHT. — Excavations, which have been going on at Sandown for some time, are bringing to light the remains of a very extensive and interesting Roman villa. One of the rooms, forty feet long and divided into two compartments by columns, is described as containing a mosaic pavement of large size and great beauty. "It is beyond doubt," says Mr. E. W. Brabrook, in a communication to the *Athenæum* of Oct. 9th, "that no similar discovery of equal interest and value has been made since the exploration of Uriconium." The period of occupation of the villa is fixed by the coins found, from Gallienus (A. D. 260) to Constans (A. D. 337).

MUSEUMS AND COLLECTIONS.

BERLIN. — The Royal Gallery at Berlin has received several important additions, among them a *Virgin Mary with the Christ Child*, by Dürer, formerly belonging to the collection of the Marchese Gino Capponi, which, according to a correspondent of the *Kunst Chronik*, is not one of the most successful works of the artist, and withal damaged by restoration, but which is nevertheless a valuable acquisition, as up to the present no genuine work by Dürer was to be found in the Gallery. There are also

two pictures by A. van Ostade; a tolerably well-finished sketch by Rubens; a female portrait by Frans Hals; a female figure, called Minerva, an early work by Rembrandt; and a portrait by Francesco Salviati.

THE GERMANIC MUSEUM AT NUREMBERG. — This Museum has lately received an important addition by the transfer to it of the collection of paintings heretofore housed in the chapel of St. Maurice.

SOUTH KENSINGTON MUSEUM. — A selection of 250 works of the goldsmith's art, belonging to Russian public and private collections, is to be added in electrotype reproductions to the already large number of similar fac-similes existing at South Kensington. The objects to be thus reproduced, says the *Academy*, range from early Greek work exhumed at Kertch, through mediæval times, to English plate of the sixteenth and seventeenth centuries, and excellent specimens of French art of the period of Louis XV.

ART EDUCATION.

ÉCOLE DES BEAUX ARTS, PARIS. — The number of pupils inscribed for the current year amounts to 937. Of these, 238 follow painting, 121 sculpture, and 578 architecture.

EXHIBITIONS AND SALES.

LONDON. — "The exhibition of Thomas Bewick's original drawings, which we announced some months ago," says the *Athenæum* of Oct. 30th, "will be opened next week at the Fine Art Society's galleries in New Bond Street, the Miss Bewicks having lent for exhibition the whole of their father's works in their possession. From these a selection has been made, principally from the 'British Birds.' Bewick's well-known wood-cuts will be arranged by the side of his original drawings for them, and the exhibition will surely raise his reputation. At the same time there will be exhibited a large collection of modern etchings, including works of Messrs. Samuel Palmer, J. C. Hook, Whistler, and Seymour Haden. In order that the display may be as instructive as possible, Mr. Goulding, the printer of engravings, will be in attendance one half of the week, printing etchings; on other days a wood-cut printer will print from original Bewick blocks."

EDINBURGH. — The Royal Scottish Academy has arranged a loan exhibition illustrative of the history of Scottish art during the last 250 years, which, according to the *Academy*, may fairly claim to be by far the finest and most extensive that has ever been accessible to the public. The exhibition, which is the second of its kind, the first having been held seventeen years ago, opened on Oct. 7th, with 570 works, including oil paintings, water-colors, and sculptures. The earliest work exhibited is a portrait, by himself, but of doubtful authenticity, of George Jameson, the father of Scottish art, who studied under Rubens. The catalogue contains biographical notices of all the artists whose works are exhibited.

FLORENCE. — The Donatello Society of Florence is about to open two exhibitions in addition to that of pictures already arranged in the Serristori Palace. While modern art is illustrated in this interesting exhibition, ancient art is to form a second in the old refectory of the

Convent of Santa Croce. The objects selected, however, are not pictures, but specimens of ancient decorative and industrial art, which will be brought together from various collections in Florence, and will thus be much more easily studied than is at present possible. The old Gothic windows of the refectory, which were closed, are now again opened. The expenses are guaranteed by the Strozzi, Guicciardini, Ginori, Corsini, Torregiani, Ricasoli, Serristori, and Gerini families, each family paying the cost of a window. It was thus that in ancient times many works of interest and importance were executed in Florence. The large *fresco* attributed to Giotto will now be better seen, and the refectory will no doubt prove an excellent exhibition-room. The famous Pazzi Chapel is also to be filled with works of art. Another exhibition of specimens of modern Florentine industrial art is also in preparation. Florence will thus offer more than its usual attractions this season. — This paragraph, taken from *The Academy*, may be supplemented by stating that the tickets to the Santa Croce Exhibition will entitle the holders to a chance in the lottery which is to follow the exhibition at the Serristori Palace.

CONSTANTINOPLE. — In spite, not only of the inauspiciousness of the times, but also of the interdiction of the Koran, an exhibition of paintings has been held at Constantinople. Among the few exhibitors, mostly Armenians, Greeks, and Levantines, there were two Turks, the Princess Nazlu Hanum, and Ahmed Bey, an historical and landscape painter who studied in Paris.

INDIA. — A Native Industrial Exhibition of Indian Art was lately held at Simla. Most of the articles were exhibited by the makers, thus giving a good idea of the present condition of the arts in India, but there were also many ancient objects, reaching back about fifteen hundred years, contributed by private owners. Steps are being taken at the same place for the formation of a permanent Society for the Encouragement of the Fine Arts. There will be an annual exhibition of pictures, and prizes will be given for the best productions of amateurs. The works of professional artists will be exhibited, but will not be allowed to compete for prizes. A collection of works on subjects connected with art will be formed, and a supply of the best art periodicals obtained for the use of members. It is also proposed to establish a Free Fine Art Gallery in connection with the Society. There was a falling off at this year's Fine Art Exhibition, which fact is ascribed to the Afghan war, and the Poona Fine Art Exhibition, which was held at the same time, and is said to show considerable progress compared with previous years, there being a great increase especially in the number of pictures sent in by lady contributors. These details are gathered from the *Athenæum*.

MONUMENTS.

Jean François Millet and Théodore Rousseau are to have monuments, executed by Chapu, set up in the forest of Fontainebleau. The project has been started by a number of artists and amateurs belonging to the little artistic colony of Barbizon, who have opened a subscription list for the purpose. The same sculptor has also received an order for a statue of the elder Dumas, to be erected in Paris, from a committee of the friends and admirers of the celebrated novelist.

Germany continues to erect "Monuments of Victory." On Sept. 1st, a monument of this kind, by Robert Henze, was unveiled at Dresden; H. Möller, of the same city, has finished a similar monument for Altona; and a third, for Brunswick, by R. Diez, is about to be cast.

The Mentana Monument, in honor of those who fell in 1867 at the battle of Mentana, was unveiled at Milan on Nov. 3d. It is the work of Belli, of Turin, and consists of a block of granite rising from four steps, and ornamented with reliefs and inscriptions, and surmounted by a figure of Italy.

NECROLOGY.

THE MARCHESE GIOVANNI PIETRO CAMPANA, the celebrated archæologist, and the collector of the once famous Museum Campana, died at Rome, Oct. 12th, aged eighty. His career was darkened by the accusation of fraud in his official capacity as Director of the Monte di Pietà. By his friends he was held to be innocent; but he was nevertheless convicted, and sentenced to the galleys, a punishment which was commuted to imprisonment. The Pope, however, pardoned him at the end of three years, at the solicitation of Napoleon III. His collections were sold at the time, and went to the museums of France, Russia, and England.

LÉON COGNIET, the well-known French painter, died towards the end of November. He was born at Paris, Aug. 29, 1794, and studied under Guérin. His first success was achieved with *Marius on the Ruins of Carthage*, which he exhibited in 1824, and which was bought by the government for the Luxembourg. *The Murder of the Innocents*, painted in 1827, and engraved by Reynolds, is another of his celebrated pictures, but to the general public he is best known by his *Tintoretto painting his dead Daughter* (1843), engraved by Martinet. He excelled also in portraits. Cogniet received the Grand Prix de Rome in 1817, the second-class medal in 1824, that of the first class in 1855, the Cross of the Legion of Honor in 1828, was made an officer of the Legion in 1846, and elected a member of the Institute in 1849. As a teacher he was very successful.

ADOLPHE FÉLIX COLS, portrait, genre, and landscape painter, pupil of Cogniet, died at Honfleur, on Oct. 3d, in his seventieth year. "His talent," says *L'Art*, in recording his death, "was above his reputation."

ALEXANDRE MARIE GUILLEMIN, French painter, pupil of Gros, born at Bois-le-Roi, near Fontainebleau, Oct. 15th, 1817, died at his native place, on Oct. 26th. He received a third-class medal, for genre painting, in 1841, one of the second class in 1845, a *rappel* in 1859, and the Cross of the Legion of Honor in 1861.

LÉON HERPIN, landscape painter, born at Grandville (Manche), pupil of Daubigny and Busson, died lately, at the age of thirty-nine. His death is greatly to be mourned, as he was looked upon as one of the rising men of the time. He received medals of the third and second class, and his *Paris seen from the Pont-Neuf* in 1878, was bought by the city of Paris on the recommendation of Viollet-le-Duc.

HENRI FRÉDÉRIC SCHOPIN, French painter, died at Montigny, near Fontainebleau, towards the end of October. He was born at Lübeck, June 12th, 1804, of French parents, studied with Gros, received the Grand Prix de Rome, in the class of historical painting, in 1831, a first-class medal in 1835, and the Cross of the Legion of Honor

in 1854. He assisted in the decorations of the Hôtel de Ville, Paris, and of the Palace at Versailles.

H. J. TERRY, water-color painter, died at Lausanne, on Oct. 10th. He was by birth an Englishman, but he received his artistic education from Calame, at Geneva, where his father had settled. Mr. Terry devoted much of his time to lithography, and produced many of the well-known plates which helped to make the name of his master famous all over the world.

THE BARON PIETRO ERCOLE VISCONTI, the distinguished archæologist, born at Rome about 1780, died in his native city on Oct. 14th. He was the grand-nephew of the still better known Ennio Quirino Visconti.

RESTORATIONS, ETC.

ST. MARK'S, VENICE. — Mr. W. J. Stillman, in a letter to the *Nation* of Nov. 4th, gives it as his conclusion, arrived at after careful personal examination, that "nothing has been done or is contemplated to be done at Venice which the ruinous state of the church does not make imperative, if the walls are not to fall into what most of the agitators seem to fancy to be the proper state of an old church, — viz. a picturesque ruin. . . . The great outcry had its origin in total ignorance of what was proposed to be done, of what was needed to be done, and of what had already been done. . . . A more senseless and gratuitous excitement was never got up by any one, and as long as the church is under the care of the present architect, Meduna, we need have no fear that harm will be done for want of reverence of it or wanton reconstruction."

THE MINSTER AT STRASBURG. — As the cathedral at Cologne is now finished, the project of completing the second tower and the façade of the minster at Strasburg is earnestly discussed in Germany. It is proposed to transfer the artisans who have been trained in working at the great cathedral from Cologne to Strasburg, and to continue the collections heretofore made, including the famous "Dombau (cathedral building) Lottery," for the benefit of the minster. The question of the completion of this building, as well as of the minster at Ulm, was thoroughly discussed at the meeting of the Union of German Architects and Engineers, held at Darmstadt in September. One of the resolutions passed at this meeting reads as follows: — "As far as the minster at Strasburg is concerned, the question whether it can be adequately completed by the erection of a second tower and the reconstruction of the west front, must at present be looked upon as an open one, as opinions on this subject vary considerably. It seems urgently necessary, however, to arrive at a definite conclusion, and this can only be done after thorough technical investigations, such as have not heretofore been made, and after mutual consultation between men qualified to judge in matters of art, architects, and local historians." The "reconstruction of the west front" is an ominous phrase, and the friends of ancient buildings, who desire to preserve them as they are, will do well to keep an eye on the minster.

MAULBRONN. — The celebrated monastery of this name has been thoroughly restored under the supervision of the architect von Landauer. Three large mural paintings of the fourteenth century were renovated, "with subtle artistic appreciation," as the correspondent of a German paper has it, by Prof. C. Schmidt, of Stuttgart.

MISCELLANEOUS.

THE LOUVRE AND THE TUILERIES. — According to an article published in the *Journal Officiel*, the fire in the Pavillon de Flore has led the public to imagine dangers which have no existence in reality. The fire was circumscribed, without danger of spreading, by walls of stone over two metres in thickness, and by floors and ceilings constructed in iron and brick, which sustained no serious damage from the heat to which they were exposed. No works of art were damaged; the group by Carpeaux, which was said to have been destroyed, was not even smoked. The whole damage will not exceed 250,000 francs, furniture included. The water facilities available in case of fire are also represented as being quite sufficient. The fears expressed on account of the Louvre were greatly exaggerated. The nearest approaches to the Museum were distant 160 metres from the place where the conflagration broke out, and in order to reach them the fire would have had to overcome five partition-walls, and eight series of water stations in each of the six stories. Nevertheless, the *Journal* admits that the provisional instalment of the municipal offices in the Tuileries is a source of danger, and that their speedy transfer to the new Hôtel de Ville is very desirable. A new danger to the Louvre is, however, pointed out by the *Chronique des Arts*. The offices of the "Administration des Beaux-Arts" are to be established in the apartments of the Louvre which are situated under the galleries containing the Flemish and French pictures. "None of the papers," says the *Chronique*, "have called attention to the terrible dangers which the presence of these offices, with their accumulation of papers, their lamps, and their continually heated chimneys, and probably also the rooms of the Under-Secretary of State, brings with it. It seems to us unwise to contemplate this new installation, at the moment when the fire in the Pavillon de Flore has startled Paris and all France."

GOVERNMENT PURCHASES IN FRANCE. — The principal paintings bought at the last Salon by the French government are to be distributed as follows: — The Luxembourg will receive *Ismaël*, by Cazin; *Les Derniers Rebelles*, by Benjamin Constant; *Cain*, by Cormon; *Dans l'Atelier*, by Dantan (see REVIEW, Vol. I. p. 538); *Le Port de Pont-Aven*, by Defaux; *Embarquement de Fleurs*,

by Jeannin; *Le Retour du Troupeau*, by de Villefroy; *La Nuit d'Octobre*, by Lavieille; *Dans la Campagne*, by Lerolle; *La Seine en Décembre*, 1879, by Luigi Loir; *Le Soir*, by Pointelin. The Ministry of War gets Beaumetz's *Episode de la Guerre de 1870*, and the Military School of St. Cyr three pictures, by Raub, Bail, and P. Collin. The Museum at Châlons is to have *Une Rue à Capri*, by Benner; that at Nîmes, *Episode d'une Invasion au V^e Siècle*; Auch, *Fin en Danemark*, by Bonnefoy; Grenoble, *Avant l'Orage*, by E. Breton; Valenciennes, *Dans les Montagnes*, by Desbrosses, and *La Grève des Mineurs*, by Roll; Libourne, *Les Girondins Pétion et Buzot*, by Dupain; Boulogne, *L'Homme Ivre*, by Gill; the Sorbonne, *Retour de Chasse*, by Harpignies, and *La Forêt de Sapins*, by Isenbart; Lyons, *Souvenir de la Nuit du 4*, by Langlois; Brest, *Camille Desmoulins au Palais-Royal*, by Lix; Quimper, *Latour-d'Auvergne*, by Moreau de Tours; Havre, *Au Lavoir*, by Pelez; Besançon, *L'Absolution*, by Poirson, and *Le Dante et Virgile*, by Courtois; Aurillac, *Le Dévouement du Chevalier d'Assas*, by de Callias; Agen, *Henri IV. d'Allemagne*, by Dawant.

ARTISTS' PIGMENTS. — The very important subject of artists' pigments continues to excite the attention of the British public. A series of six lectures on *The Chemistry of Painting* was delivered in November by Prof. Church at the Royal Academy of Arts, London. The titles of the several lectures were as follows: *The Action of Pigments on each other*; *The Action of Light, Heat, Moisture, and Air upon Pigments*; *The Action of Light, Heat, Moisture, and Air upon Oils, Turpentine, and Resins*; *The Changes to which Painting Grounds are liable*; *The Chemical and Physical Changes involved in the Several Processes of Painting*; and *The Conservation and Restoration of Pigments*. It is to be hoped that these lectures will be published, so that the artists of America may also be enabled to profit by their teachings.

SPANISH WATER-COLOR SOCIETY. — Madrid has added to its artistic and literary institutions a Water-Color Society, under the honorary presidency of Señor Pradilla and the management of Señor Manresa. The members opened their first session a short time ago with a class sketching from life that popular type of Spanish life, the "manola." — *The Athenæum*.

